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# THE MUSICAL TIMES

AND

## Singing Class Circular,

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### MUSIC CONTAINED IN THE PREVIOUS NUMBERS.

No. 1—In these delightful pleasant groves ... ..	Purcell
2—Hear my prayer, O Lord ... ..	Winter
3—Soon as I careless stray'd ... ..	Festa
Hail! all hail! thou merry month of May ... ..	Weber
4—Thou art gone to the grave ... ..	Beethoven
Hear what God the Lord ... ..	V. Novello
5—Hail! smiling morn ... ..	Spofforth
6—Let all men praise the Lord ... ..	Mendelssohn
Forgive, blest shade ... ..	Dr. Calcott
7—Four rounds, for three voices ... ..	
8—Call to remembrance ... ..	Farrant
9—Pleasures of Innocence ... ..	From the German
Amidst the myrtles ... ..	Battishill
10—Teach me, O Lord ... ..	Rogers
11—Here in cool grot ... ..	Lord Mornington
12—My God, look upon me ... ..	John Reynolds
13—Oh, Nanny, wilt thou gang with me? ... ..	Carter & Harrison
14 } When winds breathe soft ... ..	Webbe
15 } ... ..	
16—Soldiers, brave and gallant be ... ..	Gastoldi
17—All people that on earth ... ..	Tallis
18—Sweet honey-sucking bees (1st Part) ... ..	Wilbye
19—Vital Spark ... .. harmonized by	Novello
20 } Sweet honey-sucking bees (2nd Part) ... ..	Wilbye
21 } Now pray we for our Country ... ..	Eliza Flower
22 } Now the bright morning star ... ..	Greville
23 } Thine, O Lord, is the greatness ... ..	Kent
24 } Just like Love ... ..	Davy & Novello
25 } In Judah God is known ... ..	Mendelssohn
26 } Maidens fair of Padua's City ... ..	Gastoldi
27 } And he shall purify ... ..	Handel
28 } To Woden's Hall ... ..	Purcell
29 } Lord for thy tender mercies' sake ... ..	Farrant
30 } Rule Britannia ... ..	Novello
31 } God save the Queen ... ..	Novello
32 } Hear my prayer, O God ... ..	Kent
33 } ... ..	
34 } Flora gave me fairest flowers ... ..	Wilbye
35 } Grant O Lord ... ..	Mozart
36 } See the conquering hero! ... ..	Handel
37 } Alla Trinita Beata ... ..	
Vocal Rudiments ... ..	J. D. Collet
38 } Sweet peace descending ... ..	Mozart
39 } The Easter Hymn ... ..	V. Novello
40 } Come if you dare ... ..	Purcell
41 } Lord of all power and might ... ..	Mason
42 } Popular Ode to Pope Pius IX. ... ..	Rossini
43 } See what love hath the Father ... ..	Mendelssohn
44 } May-day ... ..	Muller
45 } Pray for the peace ... ..	Novello
46 } There is a River ... ..	Novello
Blessed is the people ... ..	Novello
47 } The Red Cross Knight ... ..	Dr. Calcott

*All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.*

*Subscribers receiving coloured envelopes will remember that their subscriptions are again due.*

### EARLY RECORDS OF MUSIC.

THE first mention we have of music or musical instruments is in the most ancient and most authentic of all records—the Bible. We are told by the sacred penman, when he is enumerating the posterity of Cain, that Jubal, the sixth in descent from him, was “the father of all such as handle the harp and organ”—(Genesis, iv. 21). The translators of the sacred book were evidently at a loss to determine the exact nature of the instruments intended; for while our own authorised version gives the passage “harp and organ,” the French have rendered it “violin and organ”—agreeing in the most material point, namely, that they were stringed and wind instruments, yet proving the uncertainty as to the identical form. Taking our own translation as our guide, we must, in estimating the power of these antediluvian productions, banish from our recollection the modern magnificent pieces of mechanism known as harps and organs; for even among the Greeks, more than a thousand years after the time of Jubal, the harp or lyre consisted of only four strings, afterwards increased to seven: it was considered a dangerous innovation when Timotheus introduced eleven, and he was punished for encroaching on the simplicity of seven. This primitive harp was doubtless of the most simple construction, yet capable of imparting as great delight to the unsophisticated hearers of those less fastidious days as the finished instruments of our own. The organ did not burst, in rich and varied combination, upon the ear, with its surpassing grandeur, as at present, but was simply a bundle of reeds, of various lengths, joined together, called by the Greeks *Syrinx*, or pipe of Pan; by us the Pandean pipes, or, in simpler phraseology, the mouth-organ. The next mention of music is—(Genesis, xxxi. 26, 27)—“And Laban said to Jacob, What hast thou done, that thou hast stolen away unawares to me, and carried away my daughters, as captives taken with the sword? Wherefore didst thou flee away secretly, and steal away from me, and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp?” Here we have mention made of another instrument, the tabret, or, as it is sometimes called, timbrel, which has ever been an instrument of constant use in all oriental countries, especially played upon by women, and known to us as the tambourine. We have, from the above passage, a proof that the art was progressing; for we ascertain the fact that music had advanced so far as to be cultivated as a means of social enjoyment. The next mention made is in Exodus—(xv. 1)—“Then sang Moses and the children of Israel this song.” Then follows the earliest specimen of epic poetry extant; in

which is extolled the greatness of God's power in bringing the children of Israel out of Egypt. In the twentieth verse we read—"And Miriam, the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them, Sing ye to the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea." This statement contains two facts, namely—that women were thus early associated in acts of religious worship; nor could it have been an innovation upon ordinary custom, for all the women could not have gone out after Miriam with instruments, unless they had been previously instructed in the use of them: and the second fact is, that music had so far improved as to combine instrumental with vocal,—a very important advance. Trumpets and the timbrel are the only instruments mentioned during the life of Moses. God commanded him to make (Numbers, x.) two trumpets of silver, of a whole piece, for the purpose of calling the assembly, and for the journeying of the camps. The next mention is in Joshua—(vi. 4)—the ram's horns; but we incline to suppose that these ought to be regarded as military signals rather than as musical instruments. The next musical incident recorded is purely vocal—the exquisite song of Deborah and Barak—(Judges, v. 1). Jephtha's return from the contest with the children of Ammon, crowned with victory, is the next period. We are told that his daughter went out to meet him with timbrels and with dances—(Judges, xi. 34). From this date, until the time when Saul was chosen king, we hear no more of music, except the trumpet in military expeditions; although, perhaps, it may be inferred from the mention of dances in the last chapter of the book of Judges. It is frequently mentioned during Saul's reign, and its influence and effect illustrated by the successful efforts of David when Saul was troubled with an evil spirit from the Lord—(1 Sam. xvi. 15, *seq.*) During the prosperous reign of David, the temple service was established and supported with much magnificence, and almost every instrument known in Scripture history is mentioned somewhere in the book of Psalms; and vocal performances are also clearly defined in all their varieties—choruses, chief, or solo singers, &c., &c. Both vocal and instrumental music were greatly improved by David, "whose genius for that science," as Dr. Burney observes, "and his attachment to the study and practice of it, as well as the great number of musicians employed by him for the performance of religious rites and ceremonies, could not fail to extend its influence and augment its perfections." We are informed that "David and all the house of Israel played before the Lord on all manner of instruments, made of fir-wood; even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"—(2 Sam. vi. 5.) He appointed four thousand Levites to praise the Lord with instruments, which he made to praise therewith—(1 Chron. xxiii. 5); and the number of such as were instructed and cunning in song was two hundred fourscore and eight, leaving an immense instrumental majority. The harp used by David was portable; for we read that he "danced and played before the ark"—(2 Sam. vi. 14). During the reign of Solomon, which may justly be termed magnificent, we gather very little musical information. We are told that "he spake three thousand proverbs, and his songs were a thousand and five"—(1 Kings, vi. 32); and he himself says—"I gat me men-singers and

women-singers, and the delights of the sons of men, as musical instruments, and that of all sorts"—(Eccles. ii. 8). Females as well as males, it appears, sang in the temple. They were generally the daughters of Levites; and the eighth Psalm is addressed to Benaiah, the chief of the band of young women who officiated in the services of religion. Josephus informs us that the number of musicians employed at the dedication of the temple was *two* hundred thousand; but this must be looked upon as one of the historian's inaccuracies. That the service was of the grandest character is beyond a doubt, and that all the abundant resources of the monarch were employed upon this most memorable occasion is certain, but the highest number given by any historian, during this reign, the most glorious of any in the Jewish annals, does not exceed fifty thousand.—*Hampshire Guardian*.

*We have been requested to insert the following Circular.*

SACRED HARMONIC SOCIETY.—The Committee feel it to be due to the Subscribers and Friends of the Society to announce that Mr. Surman, who has hitherto held the office of Conductor, no longer occupies that position, and that all official connection between him and the Sacred Harmonic Society has been terminated by vote of the general body of its Members. The Committee are not desirous of entering into unnecessary details of a painful and disagreeable character; and therefore briefly remark, that the removal of Mr. Surman has been the result of a protracted investigation, involving not merely the question of competency for his office, but several very grave and serious charges against him. Preparatory to the General Meeting of Members at which the above-mentioned decision was adopted, the various matters in question had by mutual consent of Mr. Surman and the Committee of the Society, been referred to a Special Committee, consisting of nine gentlemen, four of whom were nominated by Mr. Surman, four by the Committee, and the ninth was elected by the previously appointed eight, the decision, by lot, falling upon a gentleman who had been put in nomination by the friends of Mr. Surman. The Special Committee so constituted, after devoting more than four months to the investigation of statements submitted and proofs adduced, delivered as the result of their labours a detailed Report (bearing the concurrent signatures of all their number) entirely adverse to Mr. Surman; and stating that, "in respect to his competency, they were reluctantly obliged to report their opinion that, however much unwillingness there may have existed to question the competency of Mr. Surman as Conductor of the Society in its infancy, it would have been well for its greater improvement had he ere this retired from his office." They considered that "for any services rendered by Mr. Surman, the remuneration has not only been ample but liberal in the extreme; and this without reference to obvious advantages of no ordinary value and importance in business matters, into which they did not enter, but of which Mr. Surman cannot but be aware his connexion with the Society has introduced him." And the Special Committee further stated that, as Mr. Surman, on being acquainted with the conclusion at which they had arrived, declined to avail himself of the opportunity offered, and the advice given him, to resign, "they feel it to be their duty to declare their deliberate and unanimous opinion that the conduct of Mr. Surman rendered it impossible for him to exercise any longer with advantage or propriety the office of Conductor of the Sacred Harmonic Society; and they recommend his immediate removal from that office accordingly." The Report of the Special Committee was received and adopted by the General Meeting of Members of the Society on the 15th instant. The Committee would willingly refrain from further allu-